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'BAD' QUARTOS OUTSIDE SHAKESPEARE—'ALCAZAR' AND 'ORLANDO.'

THE recent investigations of Mr. A. W. Pollard and Mr. J. Dover Wilson into the 'Bad' Shakespearian Quartos and the theories advanced to explain their peculiarities have directed attention to a class of shortened texts of Elizabethan plays, the existence of which has been very generally recognized by critics, but which has never, I believe, been the subject of systematic investigation. The aim of this paper is to attempt the analysis of two suspected examples in the hope that it may throw some light on the manner at least, if not on the occasion, of their production.

The plays in question are the 'Battle of Alcazar,' by George Peele, and 'Orlando Furioso,' by Robert Greene. In both cases editors have complained of the corruption of the texts preserved in the early prints, and investigation reveals in both points of likeness with the 'bad' quartos of Shakespeare's plays. Nor is the resemblance internal only, for 'Alcazar' (like 'Romeo and Juliet') was printed without entry in the Stationers' Register, and

'Orlando' (like the 'Merry Wives of Windsor') was entered by one person and subsequently transferred to another by whom it was published. When further it is observed that both plays were first printed in 1594, close on the resumption of acting in London after the prolonged restraint which, it is suggested, played an important part in the bibliographical history of 'Henry V,' 'Romeo and Juliet,' the 'Merry Wives,' and 'Hamlet,' nothing more should, I think, be needed to engage the interest of Shakespearian students.

But there are, of course, many plays of which as much might be said; what places 'Alcazar' and 'Orlando' in a class by themselves is that we possess theatrical documents that enable us to criticize the printed texts. The evidence supplied by these documents is quite different in the two cases, and in both is different from, and less extensive than, that supplied by the double versions of the Shakespearian plays, but it is amply sufficient to enable us to meet the question, whether either printed text adequately represents the playhouse copy, with an emphatic negative. Indeed, in some ways our means of criticizing these wretched old plays is actually better than in the case of Shakespeare's, since the real nature of the texts, for instance, of the First Folio is, and must always in large measure remain, a matter of inference and conjecture, while the documents available for our present humble investigation come direct from the playhouse itself and within their own narrow limits are nearly as authoritative as the most exacting of critics could desire. They consist, in the case of

'Alcazar,' of a 'plot,' or schematic analysis of the entries and exits of the characters with addition of the actors who filled the various parts and of the properties required; and, in the case of the other play, of the 'part' of the actor who took the principal rôle, that of Orlando himself. Both are unluckily mutilated and imperfect, but they are amply sufficient to establish the general nature of the printed versions, if not to elucidate all desirable details. According to the 'plot,' it was Edward Alleyn who filled the part of the hero, the Moor, Muly Mahamet, in 'Alcazar,' and there can be no reasonable doubt that it was he, too, who played the title-rôle in 'Orlando,' since the 'part' has been carefully corrected by his own hand. Nor can there be any question, I think, that both documents were once among Alleyn's private papers: the 'part' still remains in the guardianship of his own foundation, the College of God's Gift at Dulwich; the 'plot,' in company with several similar curiosities, has found its way to the British Museum. What would we not give for corresponding documents discovered, say, at the demolition of New Place, Stratford, and relating to 'The Tragicall Historie of Hamlet, Prince of Denmarke'?

Before passing to consider the texts of our plays in detail a few words must be said concerning the circumstances of their publication. Peele's 'Alcazar,' which is generally assumed to have been on the stage as early as the spring of 1589, and to have held it at least throughout 1592, though neither assumption can pass unchallenged, and which is known from the 'plot' to have been revived about

1598, was never entered in the Register of the Stationers' Company, a fact which of itself casts suspicion on the quarto printed, with the date 1594, by Edward Allde and sold by Richard Bankworth. Allde was a well-known and reputable printer, who, however, at this period worked mostly for the trade, as in the present case, in which he merely printed the book 'for' Bankworth, and was probably in no way concerned in the getting of the copy. Bankworth's record is bad. Originally a member of the Drapers' Company, he set up as a stationer early in 1594, and during the following years was repeatedly fined for infringement of copyright, besides being concerned in 1599 in placing on the market pirated copies of Sidney's 'Arcadia.' There is every reason to mistrust an edition of a play which saw the light under his auspices.

Greene's 'Orlando,' which appears to have been written in the autumn of 1591, which was acted at Court, presumably during the Christmas festivities that winter, and of which a single public performance is almost certainly recorded in February, 1592 (an occasion to which the extant 'plot' has, perhaps rashly, been taken to belong), was entered by John Danter on 7th December, 1593, transferred to Cuthbert Burby on 28th May, 1594, and printed by Danter for Burby with the date of the latter year. There is nothing intrinsically suspicious in these transactions, but it will be observed that in this instance it was the printer, Danter, who was responsible for the entry and who presumably obtained the copy. Burby was a young stationer just starting in business whose after-career seems

to have been respectable, though it is just worth mentioning that he is accused of having had a finger in the 'Arcadia' pie along with Bankworth. On the other hand, Danter's name is enough to damn any dramatic quarto, and his short career, which from beginning to end is a record of piracy and secret printing, is too familiar to need recapitulating in these pages.

It may be convenient if at this point I summarize and collate the results attained in the later sections of the present paper. As regards 'Alcazar' a close analysis of the text (only the main outline of which it has been possible to reproduce here) may be taken to establish the omission of spectacular dumb-shows, the omission and cutting of speeches, the transference of speeches from one character to another, the cutting out of whole parts, and the ruthless removal of characters, both speaking and mute, from individual scenes in order to render possible a drastic doubling of parts. In other words the play has been very considerably cut down for performance in a comparatively short space of time by a reduced cast with little theatrical elaboration. As to the manner in which the shortened version was prepared, the retention of stage-directions manifestly in excess of the requirements of the text, as well as many lesser indications, point to its having been made by transcription and adaptation direct from the original playhouse copy, presumably in view of some definite theatrical occasion. While the quarto of 1594 is unquestionably 'surreptitious,' the copy from which it is printed, though probably 'stolen,' would appear to have come direct from

the stock of some company, and while the version it contains is certainly unoriginal it seems in its way a perfectly genuine and honest text. It should be mentioned that no scenes have been bodily excised, no matter, so far as we can judge, has been added, and there is no trace of any conscious debasing of the language or vulgarisation of the action.

With 'Orlando' the case stands very differently. There has, it would appear, been omission of whole scenes, as well as of individual speeches and long passages of dialogue, and considerable pruning almost throughout; but beside this there has been considerable substitution and alteration, involving the elaboration of the more comic passages and the insertion of episodes of low clownage and horse-play. Thus not only has the piece been very considerably shortened and the action simplified and made more rapid, but the whole has to some extent been recast, and some of the space saved has been devoted to the addition of new matter, with a view to suiting it to the taste of a more popular audience. The evidence at our disposal may not suffice to prove the omission of any characters; at the same time the fact that the quarto version could be performed by twelve actors of itself renders such omissions probable. The method by which the copy was obtained must be regarded as doubtful. There is little if any evidence to connect it directly with the original manuscript: there is practically no redundancy in the stage directions which appear to relate strictly to the version as preserved. Nor is it quite clear that the alterations were in all cases deliberately made for a definite occasion. The survival in the

quarto of what appears to be actors' gag, the extensive and apparently pointless recasting of certain passages, and the nature of the additional scenes, combine to produce a suggestion of improvisation which makes us wonder whether a good deal of the text as we have it may not have been first written down when the copy used in the quarto of 1594 came to be prepared. Lastly, the persistent corruption of the character-names, and the constant degeneration and stupid perversion of the text, can hardly fail to raise suspicion that we may have to give up the assumption of manuscript transmission altogether and adopt that of memorial reconstruction.

The main results that emerge from the present inquiry are therefore two: first, that the class of shortened texts is no chimera of criticism but a clearly established reality; and secondly, that individual members of the class may differ widely from one to another in character and presumably in history, and that consequently any theory that necessarily assumes a single origin for all must be looked on with suspicion. This is, I think, as far as the investigation here attempted will carry us; any further inferences will have to be based on a much more detailed analysis, such as I hope before long to have an opportunity of submitting.

'THE BATTLE OF ALCAZAR.'

THE text of 'Alcazar' has come down to us in the quarto of 1594 (Q), and for its criticism is available the theatrical 'plot' of the play (P) preserved in the

British Museum Additional MS. 10449 (fol. 3).¹ The latter is preserved as far as IV ii, but is seriously mutilated in the latter half; moreover, though a document of the first authority, it bears evidence of having been rather carelessly constructed. The restoration and analysis of P are matters too complicated and too technical to be entered upon in this place, and I must beg the reader's indulgence if I make regarding it a number of statements the truth of which is not immediately apparent, only assuring him that, while they make no claim to finality, they are the result of the most careful consideration.

A few preliminary observations may be allowed tending to show that Q does not contain the full version of the play either as written by the author or as usually acted on the London stage. For one thing it will be noticed that the text runs to some 1450 lines only. Now the work that has been done on the Shakepearian quartos shows that a length of under 1500 lines, while it may not of itself suffice to prove a play defective, at least subjects it to considerable suspicion. In the present instance this presumptive evidence is supported by a very peculiar feature, namely, the persistency with which quite important characters appear on the stage without speaking, their presence being revealed either by stage-directions, by allusions in the text,

¹ For Q my references are to the Malone Society Reprint of 1907. P is printed in my 'Henslow Papers,' also 1907, but this edition is in parts seriously misleading owing to my having failed to realize that *all* the detached fragments had been misplaced in the course of repairing the original.

or by the plot. Of those who appear more than twice, only the Moor (Muly Mahamet), Abdelmelic, Sebastian, and Stukeley speak in every scene in which they are present. The most noticeable instances of the contrary are Jonas, who seems to enter six times but speaks only twice; Averro, who is probably present in five scenes, but speaks twice at most; and Calipolis who speaks on only one occasion out of three. The fact of the stage directions recording the presence of characters who do not otherwise betray themselves, points to Q being derived by transcription and imperfect adaptation from the original playhouse copy, while the further fact of the directions often providing for a liberal but indefinite supply of supers may be taken as evidence that the playhouse copy was none other than the author's own manuscript, which had not been brought into strict relation to the immediate resources of the company, as was necessarily the case with P.

As regards the text of Q, there are perhaps a score of passages in which a dislocation of sense or grammar might be cited as possible evidence that something had been excised. Not all possess much evidential value, since it is often easy to restore smoothness by the insertion of a single line or the alteration of a word or two, while some may possibly be explained on the supposition that the author himself became entangled in his own periods. One, however, may be quoted since it appears to point to rather more extensive cutting. In III i, Sebastian, replying to the Spanish Ambassadors, says (Q 854-9):

Nobles of Spaine, sith our renowned brother,
 Philip the king of honor and of zeale,
 By you the chosen Orators of Spaine,
 The offer of the holdes he makes
 Are not so precious in our account,
 As is the peerlesse dame whome we adore.

It is here evident that a passage is lost after the third line quoted, and that its omission has rendered unmetrical the fourth. This, moreover, alludes to a matter not otherwise mentioned, suggesting that the speech of the First Ambassador has been similarly cut. And, true enough, that speech contains a quite clear though less glaring dislocation, for Philip is made to swear (Q 835-8):

To doe your maiestie all the good he can,
 With men, munition, and supply of warre,
 Of Spaniards proud in king Sebastians aide,
 To spend their blouds in honor of their Christ,

a passage of which the first and second halves do not fit together.

Turning now to a closer comparison of Q and P we may first consider the Inductions to the five acts. It is evident that each of these originally contained a dumb-show, to which the Presenter, habited as a Portuguese, acted as interpreter besides serving as chorus to the play. Only the first and last of these are preserved in Q. The reason for this is obvious in the case of Act I, since the show contains the previous history which spectators require to know, whereas the rest are merely theatrical embellishments. Nevertheless, even in this certain alterations have been made, of which

the point is obscure, but an incidental result is the saving of one man and two boys in the number of actors required. The last dumb-show (for which P is not preserved) is in Q purely spectacular, and though demanding fireworks and the like requires but a single performer. This is very different from the three that have been dropped. In that to A&t II Nemesis appears in the balcony above the stage, next the ghosts of Abdelmunen and the two young princes, murdered in the first show, creep on from the side doors with doleful cries of revenge, while lastly the curtain concealing an alcove at the back is drawn apart revealing the crouching figures of the three Furies with their appropriate symbols. These characters are mentioned in the Presenter's speech in Q, but not in such a way as to suggest their presence, while the only stage direction is 'Three ghosts crying *Vindicta*,' which probably refers to cries 'off,' since the speaker greets them with 'Hearke Lords.' Turning to A&t III we find in P, as before, Nemesis, the three Furies and the three ghosts, but this time accompanied by three (?) devils. Then Sebastian, Stukeley, and the Moor are in turn haled in by the Furies, butchered on the stage, presumably by the devils, and so borne out again. A marginal note records that '3 violls of blood & a sheeps gather' were required. Since a 'gather' consists of the liver, heart, and lungs, we are presumably to infer that one of these organs was to be torn out of each of the unhappy trio in this gory performance! Of all this there is not a trace in Q. Mutilations in P have deprived us of most of the details of the fourth dumb-show, but it is clear that a banquet

was spread on the stage at which Sebastian, the Moor, Averro and Stukeley were served by Death and the Furies with blood, dead men's heads in dishes and dead men's bones. As it stands the Presenter's speech retains 'but the dim remembered glory' of all this in the statement regarding the Moor, that 'to a bloudie banket he inuites The braue Sebastian and his noble peeres.' And then Q reproduces from the prompt copy just the opening words of a stage-direction, 'Enter to the bloudie banket' . . . to show that the phrase originally was no harmless metaphor but indicated another horrid spectacle.

So much for the Inductions. On turning to the play proper we are struck by the fact that two scenes of Q, III ii and IV i, do not appear in P. Both alike are short scenes introducing Abdelmelec's faction and though neither is of the slightest importance as regards the story it would be absurd for Abdelmelec to make no appearance between the beginning of A&T II and his death in the moment of victory in A&T V. They must have been in the original and since they raise no difficulty of casting it is hard to believe that they were ever omitted in performance. As regards III ii its omission may be a mere slip on the part of the plotter, while the non-appearance of IV i may be due to its having followed and not preceded IV ii in the P-version, in which case its loss is due to mutilation.

One of the most remarkable omissions of Q occurs in I ii, where, as editors have seen, Calipolis should be present, since it is evidently she who is addressed as 'Madame' in the first speech, though

her name does not appear in the initial direction. But Calipolis did not leave the stage along with Pisano and the treasure (at Q 223), since clearly she did not like them fall into the hands of the enemy, and at the same time it is unreasonable that she should be present throughout the remainder of the scene without once speaking. That she was originally present on this occasion we have the warrant of P for supposing, but her part has been cut out in Q, and the single word 'Madame,' which at once betrays her presence and destroys the verse, has been left standing by an oversight.

Very interesting evidence is afforded by the minor characters in the related scenes I i and II i. According to P only one character in the former scene is allowed any attendants, namely Calsepius, and he has three, Kendal, Tailor, and the boy George Somerset. According to Q, on the other hand, Calsepius has his 'gard' and Zario 'souldiers,' while Seth, Rubin, and Abdil Rayes subsequently enter 'with others.' Now the one super who is here indispensable is a lady attending on Rubin, since Abdilmelec, addressing the new arrivals, begins with the line (Q 123):

Distressed ladies and yee dames of Fesse.

We shall hardly be wrong, therefore, in assuming that George entered, not at the beginning of the scene as a superfluous attendant on Calsepius, but subsequently with Rubin as a necessary Lady of Fez. And this is confirmed in II i, for here George appears again, this time as an unspecified attendant, while his presence as Lady of Fez is required even

more urgently than before, since it is evidently to him that fall the lines printed in Q (402-6) with the astonishing prefix 'Queene.' But who on earth is this casual queen? 'I presume some petty princess' was Dyce's innocent comment. Perhaps, however, the explanation is not historical but bibliographical. I suggest that the adapter struck out the name of the second female character and wrote in the margin the word 'Queene' to indicate that the speech was to be treated as part of the preceding one by Rubin. It is indeed not altogether suitable to her, but the incongruity is the less apparent since Rubin throughout speaks of herself in the third person. If my conjecture is correct it throws light on a previous point. The present is the only scene in which there are two speaking parts requiring boy actors. The demand was easily met by the cast of P, which included James, who played Rubin, the unnamed boy who played Calipolis, and George who could apparently be trusted with a few lines if required. Two boys would have sufficed, since the second female part in this scene could, without inconvenience, have been doubled with that of Calipolis. That the part had to be cut altogether would prove that the cast for which the revision was made contained but a single qualified boy actor. In that case the parts of Calipolis and Rubin must have been doubled, and this would explain why Calipolis had to be got rid of in I ii after Rubin had appeared in, and spoken the concluding lines of, I i.

In II iii, the famous scene parodied by Shakespeare in 2 'Henry IV,' P affords direct evidence

of cutting in Q, for the final words of the description, 'exeunt manet muly: exit,' imply that the Moor delivers a soliloquy after the rest have gone off the stage, and of this there is no trace in the extant text. A further point of interest is the name 'Zareo' prefixed to a speech by one of the Moor's attendants. Zareo is, of course, Abdelmelec's general, and he has no business here whatever. The explanation seems to be that this is the only scene in which a Moor attendant has to speak, and that in consequence a substitute had to be found for the minor actor whose part it properly was. The unexpected name is a note by the reviser to the effect that he who elsewhere played Zareo was here available. And it is interesting to observe that the change has affected the following scene. For in this, according to P, the impersonator of Zareo was required to take the part of one of three courtiers of Sebastian who do not elsewhere appear. But since Q had already borrowed him for the attendant in the previous scene, he was no longer available, and we consequently find that one of the courtiers, County Vinioso, has had to be omitted in the printed version.

Among the characters in II iv is one Lewes de Silva, whom Sebastian dispatches to Spain with letters craving Philip's aid in the war. According to the initial direction to III i in Q, Silva returns along with Philip's Ambassadors. This is natural enough and doubtless original. He has, however, no part in the scene and is not otherwise mentioned. His presence raised difficulties in the P-version, for in the crowded scene of his mission (II iv) the

part had been taken by Richard Jones, and here Jones is required for one of the Ambassadors; as a result we find that P quietly drops Silva in III i altogether. He was doubtless also dropped in the Q-version, his name being accidentally retained from the author's original heading. A further point of interest in this scene occurs at the end where in Q we read (870-1): 'Exeunt. Manet Stukley and another.' According to P this other is Averro. If it was so in the original, there is no possible reason why Q should have made any alteration. The vague 'other' can only be due to the author (a piece of lofty carelessness such as we find in the additions to 'Sir Thomas More'): the plotter, forced to be specific, chose Averro.

The closely connected scenes III iii and III iv provide some interesting evidence. P is particularly difficult of interpretation at this point as well as seriously mutilated, but I nevertheless advance the following reconstruction with some confidence. The former scene brings on Don de Menysis, the Governor of Tangier, in converse with two of his Captains (acted by Robert Shaa, Sam Rowley and Richard Jones), and ends with their going to receive Sebastian with his fleet, and the Moor with his followers, who are approaching the town at the same moment. The next scene is probably laid before the gates of Tangier: at the sound of trumpets there enters with drum and colours from one side Sebastian with his host, from the opposite side the Governor with his Captains, while between them appears the Moor in his chariot accompanied by Calipolis, his son and attendants. It was in fact a

great spectacular show. Now in Q this has been considerably simplified. In III iii an attempt has been made to get rid of one of the Captains. We read in the initial direction that the Governor enters 'with his companie speaking to the Captaine,' whom he addresses (Q 930) in the singular. Nevertheless we subsequently have a speech (Q 948-54) allotted to 'Ano. Capt.' and (Q 955) the Governor uses the plural 'Captaines.' The adapter has been careless and has failed to carry through consistently a perfectly simple revision. In III iv the Governor and his followers have been summarily removed from directions and text alike.

One last point: IV ii, the last scene preserved in P in any intelligible manner, shows evidence of having been somewhat simplified in Q. It is probable that certain characters have been cut out altogether, though as to this the evidence is obscure; what appears clearly from the decipherable remains of P is that Hercules, instead of entering at the beginning of the scene as he appears to do in Q, comes on hot-foot with his news at the point at which he breaks in on the deliberation of the council (Q 1176)—a much more effective arrangement.

These notes on the two versions of the play lying behind P and Q respectively are disjointed, it is true, but hardly need elaboration. I will only add that, as careful investigations show, while the full cast recorded in P comprised twenty-six actors, men and boys, the version preserved in Q probably contemplates performance by no more than sixteen persons.

X

P

‘BAD’ QUARTOS
‘ORLANDO FURIOSO.’

FOR the text of ‘Orlando’ we have the quarto of 1594 (Q) and Alleyn’s ‘part’ of the title-rôle in the Dulwich MS. (D).¹ The latter, now imperfect and mutilated, was prepared by a scribe who worked with considerable care from a not very clear original, presumably the prompt copy. The frequent blanks which he left when uncertain of a word were mostly filled in by Alleyn himself, who also corrected a number of errors in the text.

One remarkable feature of Q must be mentioned at the outset, its persistent perversion of some of the character-names correctly preserved in D. The most noteworthy is ‘Sacrepant’ for Sacrapant. In this case, since Ariosto has Sacripante, we might at first suppose Q to be the more original, but when we find Peele in the ‘Old Wives Tale’ borrowing the name from the present play in the form Sacrapant we begin to doubt, and when we further observe this to be the form adopted by Harrington in translating the Italian in 1591, we not only conclude that D is correct, but obtain a hint both as to the source and date of Greene’s play. Again ‘Marsillus’ in Q, Marsilius in D, is Ariosto’s Marsilio, and here the corruption is more serious, for though the name is usually trisyllabic, it occasionally has four syllables, and Q is then unmetrical. Other instances are Q ‘Orgalio,’ D Argalio, borrowed from Ariosto’s Argalia; and Q ‘Oger,’ a name which

¹ For Q my references are to the Malone Society Reprint of 1907. As regards D, I believe my edition in ‘Henslowe Papers,’ also 1907, will be found substantially accurate.

should of course be Ogier as in D and Ariosto.¹ Now D proves these to be no vagaries of the author or corruptions of the playhouse text. They are the personal property of Q and show that its editor had no deep knowledge of the play he was handling. Further it must be allowed that it is rather difficult to account for them on the supposition of mere transcription: they suggest at least the possibility that oral transmission has played a part in the fashioning of the printed version.

Before starting on a detailed comparison of the extant texts we may inquire whether any evidence of shortening is apparent to a mere inspection of Q. The first thing to be noticed is that the Quarto of 'Orlando,' like that of 'Alcazar,' contains under 1,500 lines of text, and is therefore suspect. Further signs appear in the very first scene. The earlier portion of this ends at Q 247 with the quarrel between Marsilius and Mandricard, after which Sacrapant and his man remain alone on the stage. The former then asks what is thought of his wearing 'in field' the colours of both Mandricard and Marsilius, and his man replies that people suppose him to be 'one thats newter in these mutinies.' Thus some considerable time must have elapsed since the quarrel, and we may suppose that two originally separate scenes have been brought into juxtaposition by the loss of intervening matter and have coalesced. A similar,

¹ It is worth noting further that, in portions of the text for which D fails us, the 'Rodamant' of Q is Ariosto's Rodomonte, a change perhaps due to confusion with Ariosto's Bradamante, who becomes 'Brandemart' in Q, and the 'Names' of Q is Ariosto's Namo, Harrington's Namus.

if less blatant, example occurs where Sacrapant plots to rouse Orlando's jealousy by (1) carving the names of Angelica and Medor jointly on the trees 'Hard by . . . in a secret Groue,' (2) hanging on the same trees 'rounde layes' of their love, and (3) making his man, disguised as a shepherd, traduce the innocent pair to Orlando. The text proceeds (Q 567-74):

Man. Excellent. My Lord, see how I will playe
the Shepheard.

Sac: And marke thou how I play the caruer,
Therefore be gone, and make thee readie straight.
Exit his man.

Sacrapant hangs vp the Roundelays on the
trees, and then goes out, and his man enters
like a shepheard.

And so the scene proceeds to Orlando's madding. But here it is perfectly clear that Sacrapant never carves the names at all, and indeed it would be an insufferably tedious business on the stage; moreover he is not now in the 'secret Groue' where Orlando subsequently finds both carving and poems. It would, therefore, appear that the stage direction originally marked the beginning of a new scene. Sacrapant is discovered in the grove, having already carved the names, as the audience may see, and is now engaged in hanging up the roundelays, and we may conjecture that originally he did not leave the stage without a speech. Once more intervening matter has been cut out and two scenes fused into one.

Another almost certain case occurs later, though the exact point is uncertain. In a scene beginning

at Q 794, Mandricard, disguised as a common soldier, falls into the hands of Marsilius, and is so impressed with his magnanimity in giving him his freedom that he determines to seek a reconciliation. At Q 1093 Marsilius and Mandricard, now friends, enter together, disguised, for some wholly unexplained reason, as palmers. Evidently an intermediate scene is lost. Lastly, in Sacrapant's allusion to 'poore Medors loue' (Q 1395), we may perhaps see evidence that Marsilius' command (Q 787-8),

Goe to my Court, and drag me Medor forth
Teare from his brest the daring villaines hart,

had actually been executed. If so; some account of the matter has presumably been cut out, and in that case we may fairly suppose that at least a few of the numerous passages in Q where there is an evident dislocation of metre, grammar or sense, likewise bear witness to clumsy excision.

Thus we start on our comparison of the texts with the fair certainty that some scenes of the original have been bodily omitted in Q, and a presumption that those that remain have been more or less cut down. I may say at once that D has not preserved any scene wholly absent from Q, and this is perhaps what we should expect seeing that those in which the hero himself figured would probably stand the best chance of survival. On the other hand we find more than one long speech of Orlando bodily cut out or represented by the most meagre substitute, others severely pruned, and at least one considerable passage of dialogue omitted.

A comparison of the texts suggests the division of those portions of the play for which both are available into six sections as follows:

- § 1. Q 595-739, D 1-99: from the imperfect beginning of D to the point at which Orlando goes mad. Here there is close correspondence, with one passage preserved in Q (718-31) which has apparently been cut out in D.
- § 2. Q 740-872, D 100-64: mad scenes down to the first lacuna in D. Here Q is considerably recast, but preserves two passages of close correspondence (Q 759-63, 764-79) and a few phrases later on.
- § 3. Q 1010-56, D 165-99: further mad scenes. Here again in close correspondence, but with one passage recast (Q 1027-44).
- § 4. Q 1057-1259, D 200-308: remaining mad scenes, ending at the point of Orlando's recovery. Here Q is entirely recast with omissions and additions, but retains occasional passages of close correspondence (Q 1168-74, 1176-86, 1240-4, 1246-55).
- § 5. Q 1260-1341, D 309-75: from Orlando's recovery to the end of the Melissa scene. Here there is close correspondence, but with omission of the last speech and a few lines earlier.
- § 6. Q 1342-1592, D 376-531: from the fight with Sacrapant to the imperfect end of D. Here once more the correspondence is close, but with considerable omissions throughout.

I think the most significant evidence of shortening is supplied by the omission of the speech in § 5. On Orlando's recovery Melissa explains the situation to him and bids him hurry off to join the

minent battle against Sacrapant. According to D, Orlando, instead of obeying her, launches forth into a long speech, and it is only after twenty-seven lines of mythological disquisition, 'clyming to the height of Seneca his stile,' that he consents to go about his urgent business. In place of this Q has the dramatically far more suitable couplet (1340-1):

Or : Thanks sacred Goddess for thy helping hand
Thether will I hie to be reuenged.

The manner in which the earlier part of the section has been preserved forbids our putting down the omission to failure of memory on the part of an hypothetical reporter; it is evidently a change deliberately made for representation. This being admitted it is not difficult to find similar evidence elsewhere. Take the following speech in D (472-85) of which Q (1549-55) has preserved just those lines (printed in *italic* below) that are needed for the sense. Orlando replies to Turpin who has mentioned a report that 'My Lord was troubled with a lunacie':

*So was I Lordes, but geue me leave a while
humbly as mars did to his paramour
when as his godhead wrongd hir with suspect
so to submitt to faire Angelica
vpon whose louly Roseat cheekes me semes
the cristall of hir morne more clerly spredes
then doth the dew vpon Adonis flower.
faire nimphe, about whose browes, sittes cloras pride
and Clisias bewty trippes about thy lookes
pardon thy Lord, who perst with lelowsie*

darkned thy vertues, with a great eclipse
pardon thy Lord faire saynt Angelica
whose loue stealing by steppes into extremes
grew by suspition to causelesse Lunacye.¹

Or again consider the prose speech with which Orlando makes his entry 'like a mad-man,' a speech which in D occupies twenty-eight lines (121-48), and of which Q gives a quite adequate representation in six (843-8), by means of judiciously selected phrases, as a rule reproduced verbatim from the original.

But Q does not always content itself with mere excision, or minimum substitution. Thus Orlando challenges Turpin in Q with the words (1521-5):

Heare you sir: You that so peremptorily bad him fight,
 Prepare your weapons for your turne is next,
 Tis not one Champion that can discourage me,
 Come are yee ready.

Here the first three and the last four words of which there is no trace in D (442-4), are of the nature of actors' gag, and the tendency to such padding is even more marked elsewhere. The scene in which the mad Orlando enters 'like a Poet' opens in D with the lines (220-3):

Sirha is she not like those purple coulered swannes
 that gallopp by the coache of Cinthya
 her face siluered like to the milkwhite shape
 that loue came dauncing in to Cemele.

¹ The only variants in the lines preserved by Q are 'Lordinges' in the first, and 'to a causeles' in the last, both slight but manifest corruptions.

Q prints the passage thus (1168-75):

Orl : Orgalio, is not my loue like those purple
coloured swans,

That gallop by the Coach of Cynthia.

Org : Yes marry is shee my Lord.

Orl : Is not her face siluerd like that milke-white
shape,

When loue came dauncing downe to Semele.

Org : It is my Lord.

This predilection for dialogue is characteristic. The three line speech in D (100-2) in which it becomes apparent that Orlando is mad, is replaced by eleven lines (740-50) of dialogue in Q, and a subsequent conversation between Orlando and Argalio (D 149, &c., Q 849, &c.) is expanded and diluted, though mutilations in D prevent a full comparison. But it is in the clownage scenes that Q claims the widest freedom.

At Q 1027 'Enter Orgalio with the Clowne drest lyke Angelica.'¹ Orlando is on the stage, but is evidently otherwise occupied, for it is not till Q 1043 that the Clown is brought to his notice. Of course this passage, in which Orlando has no part, is necessarily unrepresented in D, but we may at least question whether it was in the original version at all, for the last line of Orlando's previous speech (a line omitted in Q) runs in D (179):

heauen and hell, godes and deuylls whers Argalio,

¹ I have no space to develop the matter here, but I regard it as practically certain that the mock-Angelica was a mute in the original, and that the cues in D belong not to her but to Argalio.

after which he is hardly likely to wait patiently for fourteen lines while his page is fooling with the clown! This conjecture is confirmed by the fact that there is no trace in D of a subsequent passage in Q (1058-63, in which Orlando has a part) which contain references to the earlier clownage. And still more remarkable is the fact that the whole of the short scene of horseplay with the Fidler is a pure invention of Q (1192-1233). This immediately preceeds the Melissa scene in Q and, as at this point a new leaf begins in D, it might be supposed that one containing the Fidler passage was lost. This, however, is unlikely, since for one thing a page of D would contain four or five times as much as is here needed, and for another a careful examination will show that Melissa almost certainly enters in D before the end of the preceeding leaf (see D 271, 288). It is pretty certain, therefore, that Q devoted some of the space gained by the reduction of passages of poetical bombast and fantastical humours to the elaboration of scenes of vulgar and very feeble clownage.

But these are not the only ways in which D and Q differ. We have seen the sort of correspondence observable between the texts where the adapter has been at work reducing the length of speeches in an eminently businesslike manner. Now compare the following; D (377-81):

Princes for shame, vnto your royall campos
base not your selves, to combatt such a dogg
follow the chase, mount on your coursers straight
manage your spears, and lett your slaughtring swordes
be taynted, with the bloud, of them that flee;

and Q (1352-6):

Stay Princes, base not your selues to cumbat such a dog.
Mount on your coursers, follow those that flie,
And let your conquering swoordes betainted in their blouds.

I find it hard to believe that any transcriber or adapter in his senses would write the passage so: corruption of this sort surely points to reconstruction from memory. And to a less but very varying degree, this kind of degeneration is observable in Q almost throughout. No better example could be chosen than the first nineteen lines preserved in D, here printed overpage face to face with the corresponding passage from Q. I will not dwell on the persistent derangement of epithets in Q, 'sweete beautie,' 'kinde Flora,' 'Faire Flora,' 'Sweet Christall springs,' since it may be argued¹ that these are consequent changes by a transcriber attempting to get rid of a repetition of the word 'faire' in the third line, nor on the helpless repetiton of 'Flora' in place of the unfamiliar 'Clora,' which may well be due to the same agency, as likewise may the lamentable result of an attempt to introduce punctuation in Q 608. But I will direct attention to Q 602 'Flora boast thy pride' which is nonsense, an anticipation by ten lines of D 17 'trees doe bost ther somer pride' which is sense; to the 'flowers,' which, ousted from their proper place in Q 602, have crept into Q 604 and there in turn ousted the 'Christall springs,' which, forced into the next line, have upset the verse; to the absurd direction to the springs to wash themselves with roses (for that is the only sense to be

¹ As Mr. Pollard has pointed out to me.

D. ALLEYN MANUSCRIPT.

-]hmã of the gloriouse wayne
]ewe of Daphnes excellence
]f morne, faire bewty of y^e even
]lando languishing in loue
 5]ye groues, wheras the nimphes
]nce laugh to see the Satyres playe
]s Orlandos faith vnto his loue
] she thes laŵdes / sweet flora bost thy flowers
 seek she for shade, spred cedars for her sake
 10 kinde *Clora* make her couch, fair cristall springe
 washe you her Roses, yf she long to drinck
 oh thought, my heauē / oh heauen y^t knowes my thought

smyle: [for] ioy in hir, that my content hath wrought.

.....

..... dwell

- 15 Orlando what contrarious thought^e are those
 that flock wth doutfull motion in thy minde
 heauens smile, thes trees doe bost ther somer pride
 Venus hath gravē hir triumphes here beside.

..... shall ensewe.

D 10 *Clora* inserted by Alleyn in

Q. QUARTO 1594.

- 595 And madest the Coach-man of the glorious waine
To droop, in view of Daphnes excellence.
Faire pride of morne, sweete beautie of the Eeuē,
Looke on Orlando languishing in loue.
Sweete solitarie groues, whereas the Nymphes
600 With pleasance laugh to see the Satyres play;
Witnes Orlandos faith vnto his loue.
Tread she these lawndes, kinde Flora boast thy pride;
Seeke she for shades, spread Cedars for her sake,
Faire Flora make her couch amidst thy flowres,
605 Sweet Christall springs, wash ye with roses,
When she longs to drinke. Ah, thought my heauen;
Ah heauen that knowes my thought.
Smile ioy, in her that my content hath wrought.
Shep: The heauen of loue is but a pleasant hell,
610 Where none but foolish wise imprisned dwell.
Orl: Orlando, what contrarious thoughts be these,
That focke with doubtfull motions in thy minde?
Heavn smiles, & trees do boast their summers pride:
What? Venus writes her triumphs here beside.
615 She: Yet when thine eie hath seen, thy hart shall rue
The tragick chance that shortly shall ensue.

space left blank. D 13 for *deleted*.

got out of Q 605) instead of bathing Angelica's cheeks; and lastly to the insertion in Q 614 of a redundant connective phrase which has only been prevented from destroying the metre by a compensatory alteration later in the line. All these different forms of corruption may be amply illustrated from other parts of the play as well, and it seems to me unreasonable to ascribe to any mere transcriber or adapter features that can most readily be explained as due to imperfect memorization.

W. W. GREG.

NOTES ON THE SEVENTEENTH CENTURY PRINTING PRESS OF THE ENGLISH COLLEGE AT SAINT OMERS.

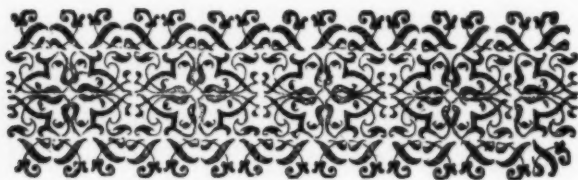
VII. CHARACTERISTICS.

THE St. Omers books in the ensuing list fall, as has been said, into two groups; the later and larger group, beginning in 1608, consisting of books which were unquestionably produced at the English College press, the earlier and smaller, of books printed mostly before 1608, which I have ascribed to Francis Bellet. It will be convenient if I here briefly indicate the characteristic features by which the two groups may be recognised and distinguished.

(A). ENGLISH COLLEGE PRESS, 1608-42.

1. *Type.* The types most commonly used from 1608 onwards measure to the 10 lines 58, 46, 40 and 35 millimetres respectively. In 1627 a new type of 37 mm. is introduced. The 58 mm. type is shown in Fig. 1 (p. 224)—the first lines of the dedication of Walsingham's 'Search,' first edition, 1609.

2. *Initials.* The most characteristic are the two sets represented in Figs. 1, 1A and 2 (p. 224). They measure in height 28 mm. and 18 mm. One or



TO
THE KINGS
MOST EXCELLENT
MAIESTY.

IT is now almost fve yeares
(Dread Soueraigne) since
making recourse vnto your
Maiesty for comfort of my
conscience in certain doubts

FIG. 1.—From Walsingham's 'Search into Matters of Religion,' 1609.



FIG. 1A.—28 mm. set.
From Walsingham's
'Search,' 1609.



FIG. 2.—18 mm. set.
From 'Exercitia Spiritualia,'
1610.

other set is to be found in most of the College Press books from 1608 on; seldom or never elsewhere.¹

These blocks are of singularly good design and workmanship; they seem to have been cut, not

EXERCITIA

SPIRITUALIA

B. PIGNATII

Loyolz.



AVDOMAROPOLI,
In Collegio Anglicano Societatis
IESV.

M. DC. X.

FIG. 3.—Title-page of 'Exercitia Spiritualia,' 1610.

cast. Other less artistic blocks are occasionally used as alternatives or substitutes, but, being evidently

¹ Two of the 28 mm. initials are used in the 'Life of Edmund Geninges,' printed for Wilson by Boscard in 1614. An odd 18 mm. G occurs in 'The Image of Two Churches,' A. Quinquet, Tournay, 1623.

X

Q

cast, are in common use elsewhere and less useful as criteria. (One of these sets, somewhat similar to the St. Omers 18 mm., and easily mistaken for it, often occurs in seventeenth century books printed at Antwerp, Douay, Lille, Louvain, Mechlin, Mons, and even London; but the types are artistically inferior, more flowery in design, and measure 20 mm. instead of 18 mm.)

3. *Devices.* What may be regarded as the regular device of the College Press, occurring in most of its smaller books, is the sacred monogram shown in Fig. 3 (p. 225), which we will indicate in the list as IHS (1). This is an engraving, on soft metal apparently—witness the dent in the top right-hand corner in all impressions from about 1615 onwards—and is copied from a copper engraving used by Joachim Troгнаesius in his 'Directorium Exercitiorum Spiritualium' (Antwerp, 1600). The same block used in 1610 was still in use in 1672. A *copy* of it appears in Father Archdekin's 'Vita S. Patricii,' printed by the heirs of Bernard Masius at Louvain, 1671; with this exception I have never seen it except in books otherwise ascribable to the College Press.

A smaller device [IHS (2)] of the sacred monogram, etc., in a rectangular frame 14 by 13 mm., occurs in several of the books; as also a corresponding MARIA monogram; but I am not sure that these are exclusive to the College Press.¹

¹ IHS (2) occurs, e.g., in the 'Life of F. Angel of Joyeuse,' printed at 'Douay for John Heigham, 1623.' But there are other grounds for thinking that this title-page, and the 'preliminaries' which follow, were printed by Boscard at St. Omers.

4. *Tailpieces.* A very characteristic one is shown in Fig. 4. This is used in the College Press books from 1608 to the very end of the century; nor have I ever seen it elsewhere. Note the pronounced tilt to the right.



FIG. 4.—St. Omers Tailpiece.

This still remains unchanged in a book of 1672, and was only rectified between that date and 1691.

Another tailpiece often used occurs on page 24 of 'The Judgment of a Catholicke Englishman' (1608)—a large chandelier-like design, 60 by 60 mm. This had been previously used by Richard Verstegan in his 'Theatrum Crudelitatum,' Antwerp, 1604. It was still in use at St. Omers in 1699.

5. *Headpieces.* A rather coarsely cut headpiece, 61 by 18 mm., is used in 'The Judgment,' etc. (1608), and recurs from time to time for more than a hundred years. But the College printers generally preferred 'lace-pattern' headpieces, composed with moveable types, similar to that shown in Fig. 1. I have counted eight or nine of these type-ornaments used in the College Press books,¹ but, as the same types are used by many different printers on both sides of the Channel, they are less useful as distinguishing features. Sometimes these 'lace-pattern' headpieces are extraordinarily elaborate, as in 'Fuga Saeculi' (1632), where they fill

¹ Several of them occur among the 'Fell ornaments' still used by the Oxford University Press, and cast, Mr. Hall kindly informs me, from the matrices purchased by Dr. Fell in Holland in the seventeenth century.

nearly half the page. More often than not they are unskilfully pieced together.

All the books which are classed together in Group I agree in presenting some or all of the foregoing characteristics. One only states the place of origin—the ‘*Exercitia Spiritualia*,’ Audomaropoli, In Collegio Anglicano Societatis Iesu, 1610 (see Fig. 3)—but this one suffices to give the clue for all the rest. Even without it there is abundant external evidence, for the great majority are expressly ascribed to St. Omers in the early bibliographies of the Society.¹ I may add that only such books are entered here as I can vouch for by personal examination. It would be easy to write a list many times larger from the bibliographies.

(B). THE ‘BELLET’ GROUP, 1603-09.

These books are, of course, referred simply to ‘St. Omers’ in the bibliographies; and a hasty observer might easily assume that they were from the same press as Group I. They will be found, however, to differ from them in the following constant characteristics.

1. *Type*. The usual types are 58, 40 and 34 millimetres to the 10 lines. Of these (a) the 58 mm. type is most easily distinguished from that of Group I by the italic ligatures, almost invariably used here for *as*, *is*, *us*, and never, it would seem, in Group I, which always has separate types. Other differences may be noted; compare, for instance, the capital M and T in line 3 of Fig. 1

¹ ‘*Bibliotheca Scriptorum S.I.*’ Second edition by P. Alegambe, Antwerp, 1643; third edition by N. Southwell, Rome, 1676.

with the corresponding letters in any book of Group II.¹ (b) The 40 mm. type is best distinguished from that (otherwise very similar) of the former Group by its capital W. Group II uses a broad letter with the two complete V's joined only at the top. In the narrower and slighter W of Group I, the joining is halfway down the second thick stroke. This difference is constant.

2. *Initials.* Group II has no complete alphabet, only odd letters of several, and these old and worn. With the exception of two initials used in 'Three Conversions' (vol. ii, pp. 1 and 29)—cast types, frequently found elsewhere—none of these are found in Group I.

3. *Devices, etc.* None of the English books has any device on the title-page, and the headpieces are composed with the ordinary 'lace-pattern' ornaments. But there is a very characteristic tail-piece occurring in six of the nine books of Group II and never in Group I—a good design of flowers and foliage forming a nearly equilateral triangle with sides of 32 mm.

Now, in all these respects in which it differs from Group I, the typography of Group II agrees with that of Francis Bellet's 'Epistres Dorees.' The Bellet book has the same two types, the same invariable use of ligature *as, is, us* in the 58 mm. type—being in French it will not admit of the W test—the same odds and ends of block initials, belonging to the same three alphabets—and note that one of these, the T of Bellet's preface, occurs identically in at least three of the Group II

¹ This is the fount used in 'Pruritanus,' see p. 188.

volumes; above all the same unique tailpiece. I do not think there is any room for doubt that Bellet was the printer of all the books in Group II.

GROUP I.—BOOKS PRINTED AT ST. OMERS
COLLEGE PRESS, 1608¹-42.

1608.

[Persons, R., S.J.]: *Judgment of a Catholicke Englishman . . . concerninge a booke . . . Triplici Nodo Triplex Cuneus*. 4°, pp. 128.

Matthæus Tortus [i.e. Bellarmine, Card. R., S.J.]: *Responsio ad librum . . . Triplici Nodo*, etc. 4°, pp. 140.

(Second edition; the first was published at Cologne the same year.)

Brereley, J. [i.e. Lawr. Anderton, S.J.]: *Protestants Apology for the Roman Church*. 4°, pp. 751.

I. W., Priest [i.e. John Wilson]: *English Martyrologe*. 8°, pp. 384.

(Dedication signed I. W., Priest.)

¹ It is convenient to regard 1608 as the first year of the College Press, because in this year all the characteristic marks of its typography begin to appear. It seems probable, however, that the long dedication and preface of Father Persons's 'Dolefull Knell of Thomas Bell,' dated 1607, was the first book there produced. This is printed in the new 40 mm. type, quite different from that of the rest of the book, which claims to have been printed at Rouen. The following list will contain other examples of books of two-fold origin. In making out the list I have supplied authors' and translators' names, as far as possible, from Gillow and other sources; but it is too much to hope that the attributions are invariably correct. Mr. Sayle ('Cambridge University Library,' iii, 6515-66) gives many of these books, assigning them, as he states, only tentatively to St. Omers. His list, however, also includes some books printed by Boscard as well as those from the College Press.

1608 (*continued*).

- Tursellini, H., S.J.: *History of our B. Lady of Loreto*.
Tr. by Price, T., S.J. 8°, pp. 540.
(Engraved title-page and frontispiece by Gul. du Tielt.)

1609.

- P. R. [i.e. Persons, R., S.J.]: *Quiet and Sober Reckoning with M. Thomas Morton*. 4°, pp. 688.
[Leech, H. and Persons, R., S.J.]: *Dutifull and Respective Considerations*. 4°, pp. 243.
Walsingham, F. [S.J.]: *A Search made into Matters of Religion*. 4°, pp. 512.

1610.

- Becanus, M., S.J.: *Confutation of Tortura Torti*. Tr. by W. I. P. [i.e. Wilson, J., Priest]. 4°, pp. 65.
(Translator's Preface signed W. I.)
M. C. P. [i.e. Walpole, al. Christopherson, M., S.J.]: *Briefe Admonition*. . . . 8°, pp. 135.
Lanspergius, J., Carth.: *Epistle of Jesus Christ to the Soule*. Tr. by Philip, Earl of Arundel. 8°, pp. 288.
(This is the second edition, by F. John Gerard, S.J. Device IHS [2]. Dedication signed I. W., Priest.)
Loartes, G., S.J.: *Exercise of a Christian Life*. Tr. by S. B. [i.e. Stephen Brinkley.] 8°, pp. 440.
(Third edition. Device IHS [1].)
Loyola, B. P. Ignatius: *Exercitia Spiritualia*. 12°, pp. 282.
Audomaropoli, In Collegio Anglicano Societatis Iesu.
(Device IHS [1]. See Fig. 3, p. 225.)
A. T. [i.e. Owen, T., S.J.]: *Letter of a Catholike Man beyond the Seas*. . . . 8°, pp. 47.

1611.

- [Owen, T., S.J.]: *Copie of a Letter sent from Paris*. . . . 4°, pp. 93.

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1611 (*continued*).

H. I. [i.e. Hoskins, A., S.J.]: *Briefe and Cleare Declaration*.
 . . . 4°, pp. 56.

1612.

Persons, R., S.J.: *Discussion of the Answer of M. William Barlow*. (Edited posthumously with preface by F. Thomas Fitzherbert, S.J.) 4°, pp. 66 + 543.

A. D. [i.e. Percy, al. Fisher, J., S.J.]: *Reply made unto*
 . . . *Wotton and* . . . *White*. 4°, pp. 48 + 325.

I. R. [i.e. Floyd, J., S.J.]: *Overthrow of Protestants Pulpit-Babels*. . . . 4°, pp. 62 + 328.

Becanus, M., S.J.: *The English Jarre, or Disagreements amongst the Ministers*. . . . Tr. by J. Wilson. 4°, pp. 62.

Theodoret: *Ecclesiastical History*. Tr. by G. E. 4°, pp. 405.

1613.

F. T. [i.e. Fitzherbert, T., S.J.]: *Adjoinder to the Supplement of F. Rob. Persons his Discussion of Barlowe's Answer*. . . . 4°, pp. 496.

Christopherson, M. [i.e. Walpole, M., S.J.]: *Treatise of Antichrist*. . . . 4°, pp. 420.

1614.

T. F. [i.e. Fitzherbert, T., S.J.]: *Reply in Defence of* . . . *his Supplement* . . . impugned by . . . R. Widdrington. . . . 4°, pp. 230.

Gordon Huntley, J., S.J.: *On the Written Word of God*. Tr. by I. L., S.J. 8°, pp. 62.

Bruno, V., S.J.: *Abridgment of Meditations*. . . . Tr. by R. G., S.J. 12°, pp. 244.

(Device IHS [1]. Dedication signed I. W. P.)

1615.

Missae Aliquot pro Sacerdotibus itinerantibus in Anglia. 4°,
pp. 24 + 152.

(Uses a large IHS device, 87 by 75 mm., oval, belonging to
C. Boscard.)

S. N. [i.e. Norris, S., S.J.]: *Antidote, Part I.* . . . 4°,
pp. 322.

Walsingham, F. [S.J.]: *Search.* 2nd ed. 4°, pp. 504.

1616.

R. S[outhwell], S.J.: *S. Peters Complaint and S. Mary
Magdalens Funerall Teares.* . . . 8°, pp. 170.

(Device IHS [1].)

R. S[outhwell], S.J.: *Epistle of Comfort.* . . . 8°, pp. 419.
(Device IHS [1].)

1617.

C. A. [Sweet, J., S.J.]: *Discovery of the Dalmatian Apostata.*
. . . 4°, pp. 294.

(Uses 'chandelier' tailpiece for device.)

Fidelis Annosus [Floyd, J., S.J.]: *Survey of the Apostasy
of M. Antonius de Dominis.* . . . Tr. by A. M. 4°,
pp. 146.

(Uses the tailpiece of Fig. 4 for device.)

1618.

Gordon Huntley, J., S.J.: *Summary of Controversies.* Tr.
by I. L., S.J. Tome I, 2nd ed. 8°, pp. 367.

(Device IHS [1].)

Pinelli, L., S.J.: *Mirroure of Religious Perfection.* Tr. by
Everard T., S.J. 8°, pp. 560.

(Device IHS [1]. Dedication signed I. W.)

Salvianus, bp. of Massilia: *Quis Dives Salvus.* Tr. by
N. T. [Cresswell, J. S.J.] 8°, pp. 319.

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1618 (*continued*).

De Villa-Castin, T., S.J.: *Manuall of Devout Meditations*.
 . . . [Tr. by More, H., S.J.] 12°, pp. 558.
 (Device IHS [2]. Dedication signed I. W.)

1619.

W. G. [i.e. Wright, W., S.J.]: *Discovery of Certaine
 Notorious Shifts*. . . . uttered by M. John White,
 minister. . . . 2nd ed. 4°, pp. 120.
 (Dialogue 2, pp. 27-120, has running title: 'Treatise of the
 Church.')

S. N. [Norris S., S.J.]: *Antidote, Part II* . . . 4°, pp. 247.

C. E. [Coffin, E., S.J.]: *Refutation of M. Joseph Hall*.
 8°, pp. 376.

—: *Briefe Relation of Persecution* . . . in Japonia. Part I.
 Tr. from Spanish by W. W., gent [Wright, W., S.J.]
 8°, pp. 352.

(Device IHS [1].)

Becanus, M., S.J.: *Judge of Controversies*. Tr. by W. W.,
 gent [Wright, W., S.J.] 8°, pp. 170.

(Device IHS [1].)

Loyola, B. P. Ignatius: *Exercitia Spiritualia*. 24°, pp. 300.
 (Device IHS [1].)

1620.

De Avila, S. John: *Audi Filia or A Rich Cabbinet Full of
 Spirituall Jewells*. [Tr. by Sir Tobie Matthew.] 4°,
 pp. 584.

(Device IHS [1].)

Augustine, Saint: *Confessions*. . . . [Tr. with preface by
 Sir T. Matthew.] 8°, pp. 108 + 800.

Relation of the Death of . . . Troilo Savelli. [Tr. from
 Italian by Sir T. Matthew.] 8°, pp. 255.

Southwell, R., S.J.: *S. Peters Complaint*, etc. 8°, pp. 170.
 (Device IHS [1].)

1620.

- Borgia, S. Francis: *Practise of Christian Workes*. Tr. from Spanish by —, S.J. 8°, pp. 263.
(Device IHS [1] on title-page, IHS [2] on p. 193. Dedication signed I. W.)

1621.

- S. N. [i.e. Norris, S., S.J.]: *Guide of Faith, or, Antidote, Part III*. 4°, pp. 229.
S. N. [i.e. Norris, S., S.J.]: *Appendix to the Antidote*. 4°, pp. 107.
Bellarmine, Card. R., S.J.: *The Art of Dying Well*. Tr. by C[offin], E., S.J. 8°, pp. 328.
Lessius, L., S.J.: *A Consultation what Faith and Religion is best*. . . . Tr. by W. I. [i.e. John Wilson¹]. 2nd ed. Together with—
Becanus, M., S.J.: *Defence of the Roman Church*. . . . Tr. by W. W. [i.e. W. Wright, S.J.]. 8°, pp. 304.
(Device IHS [1]. The two books have one register and pagination. Dedicated to Lord Mayor, Aldermen and Citizens of London, signed W. I.)
Lessius, L., S.J.: *Treasure of Vowed Chastity*. With—
Androtius, F., S.J.: *The Widdowes Glasse*. Tr. by I. W. P. [i.e. John Wilson, Priest¹]. 12°, pp. 348.
(Device MARIA monogram on each title-page. The two books with one register and pagination. Dedication signed I. W.)

1622.

- S. N. [i.e. Norris, S., S.J.]: *Antidote, Parts I and II*. 2nd ed. 4°, pp. 335 + 307.
Persons, R., S.J.: *Christian Directory*. 6th ed. 8°, pp. 819.
(Device IHS [1].)

¹ These three translations are sometimes attributed to F. W. Wright; but it is probable that I. W. is, as usual, Wilson.

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1622 (*continued*).

- [Ribadeneira, P., S.J.]: *Life of . . . S. Ignatius. . .* Tr. from the Spanish [by M. Walpole, S.J.]. 8°, pp. 358.
(Device IHS [1]. This is the first edition of 1615 with new title-page. Running title: 'Life of B. F. Ignatius.')
- C. E. [i.e. Coffin, E., S.J.]: *True Relation of the Last Sickness and Death of Card. Bellarmine.* With—
Gallutius, T., S.J.: *Oratio in Funere Rob. Card. Bellarmini.* 8°, pp. 144.
(Device IHS [2] on each title-page. One register and pagination.)

1623.

- N. S. [i.e. Norris, S., S.J.]: *The Pseudo-Scripturist.* 4°, pp. 148.
- C. W., B.: *Summary of Controversies.* Wherein the chiefest points of the H. Catholike Roman fayth are . . . proved against the Sectaryes of this age. The 2 edition. At S. Omers for John Heigham. 8°, pp. 370.
(An entirely different book from Gordon Huntley's 'Summary of Controversies' (*supra* 1618). First edition, 1616.)
- Molina, A., Carth.: *Treatise of the Holy Sacrifice of the Masse.* Tr. by I. R. [i.e. Floyd, J., S.J.] 16°, pp. 288.
(Device IHS [1]. Dedication signed I. W.)

1624.

- L. D.: *Defence of the Appendix . . . to the Antidote.* 4°, pp. 72.
- Weston, E.: *Repaire of Honour. . .* Imprinted at Bruges. 8°, pp. 32.
(Uses the St. Omers tailpiece for a device.)
- De Villa-Castin, S.J.: *Manuall of Devout Meditations* Tr. by H. M[ore], S.J. 2nd ed. 12°, pp. 558.
(Device IHS [1]. Dedication signed I. W.)

1624 (*continued*).

- De la Puente, L., S.J.: *Meditations*. . . . Abridged and
tr. by [T. Everard], S.J. 12°, pp. 654.
(Device IHS [1]. Dedication signed I. W.)

1625.

- [Percy al. Fisher, J., S.J.]: *Reply to D. White and D.
Featly*. . . . 4°, pp. 181.
[Percy al. Fisher, J., S.J.]: *Answer unto the Nine Points of
Controversy*. . . . 4°, pp. 400.
De Granada, L., O.P.: *Memoriall of a Christian Life*.
. . . . Tr. by R. Hopkins. At S. Omers for John
Heigham. 8°, pp. 618.
(Device IHS [1]. The five copper engravings are from
plates used by Heigham in his 1612 (Douay) edition.
A new 36 mm. type is used, except sheet Aa verso,
which is in the ordinary 40 mm. type.)
Galliardi, A., S.J.: *Abridgment of Christian Perfection*.
. . . . Tr. by A. H[oskins], S.J. 2nd ed. 12°,
pp. 215 + appendix 24 pp.
(Device IHS [2].)

1626.

- [Percy al. Fisher, S.J.]: *The Answer unto the Nine Points
. . . . with the Picture of [D. Francis White], Minister*.
4°, pp. 56 + 160 + 400.
(A reissue of the 1625 'Answer' with additions.)
A. C. [i.e. Percy al. Fisher, S.J.]: *True Relations of Sundry
Conferences*. . . . between certain Protestant Doctours
and . . . M. Fisher. 4°, pp. 182.
(‘Preface of Publisher’ signed W. I.)

1627.

- The Roman Martyrologe*. Tr. by G. K[eynes], S.J. 8°,
pp. 432.
(The first edition with engraved title-page by W. du Tielt.
Dedication signed I. W.)

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1627 (*continued*).

Cepari, V., S.J.; *Life of B. Aloysius Gonzaga*. Tr. by R. S[trange, S.J.] 'At Paris.'¹ 8°, pp. 518.

(Engraved title-page.)

Rodriguez, A., S.J.: *Treatise of Mentall Prayer*. Tr. fr. Spanish. 8°, pp. 303.

(Device IHS [1]. Dedication signed I. W.)

1628-29.

None.

1630.

I. S[harpe], S.J.: *Triall of the Protestant Private Spirit*, Part II. 4°, pp. 398.

A quaint Preface 'To the Christian Reader' explains that the book 'is at length after long travaile come to light. . . . It was in danger to have byn stifled under Midwives hands: one was long sought for, hardly obtayned, and farre fetched; and yet, as a stranger, not so skillful, but that many errours are committed. If therefore it come to thy view maimed and imperfect, blame not the Authour, excuse the Printer.' Part I, which is promised, probably never appeared, as the author died this same year.

St. Jerome: *Certaine Selected Epistles* . . . [and] *Lives*. Tr. by Hawkins, H., S.J. 4°, pp. 149 + 55.

Richome, L., S.J.: *The Pilgrime of Loreto*. . . . Tr. by E. W[orsley, S.J.] 'Printed at Paris.' 4°, pp. 456.

(Engraved title-page.)

Daniel of Jesus [i.e. Floyd, J., S.J.]: *Apology of the Holy Sea Apostolick*. . . . At Rouen, by N. Courant. 8°.

(The Preface, etc., are in St. Omers type.)

¹ This is the first of several books published with the Paris imprint about this time, but undoubtedly printed at St. Omers. All have engraved title-pages.

1630 (*continued*).

Arias, F., S.J.: *Treatise of Patience*. Tr. by Sir T. Matthew.
12°, pp. 225.

1631.

Loemelius, H.: *Ecclesiae Anglicanae Querimonia* . . . Audomaropoli, typ. G. Seutin. 4°, pp. 55.

(St. Omers tailpiece as device. Type, etc., throughout is that of the College Press.)

Daniel a Jesu [Floyd, J., S.J.]: *Apologia S. Sedis Apostolicae. Ex Anglico in Latinum conversa*. Ed. 2 emendatior . . . Audomaropoli. Typ. G. Seutin. 8°, pp. 48 + 299.

(College Press type, etc.)

1632.

Maffei, J. P., S.J.: *Fuga Saeculi* . . . *Lives of 17 Holy Confessours of Christ*. . . . Tr. by H. H[awkins, S.J.]: 'Printed at Paris.' 4°, pp. 352.

(Engraved title-page by Martin Bass. This book is remarkable for its elaborate lace-pattern headpieces.)

Tursellini, H., S.J.: *Life of S. Francis Xavier*. Tr. by T. F[itzherbert, S.J.]: 'Printed at Paris.' 4°, pp. 616.

Sieur de la Serre: *The Sweete Thoughts of Death and Eternity*. Tr. fr. French. 'At Paris.' 8°, pp. 176 + 168.

(Engraved title-page. Two parts with separate register, etc.)

1633.

[Anderton, L., S.J.]: *The Non-entiry of Protestancy*. 8°, pp. 263.

(Dedication signed W. B.)

1634.

N. N. [i.e. Anderton, L., S.J.]: *The Triple Cord*. . . . 4°, pp. 70 + 801.

I. H. [Wilson, M. al. Knott, E., S.J.]: *Mercy and Truth, or, Charity Maintained*. . . . 4°, pp. 300 + 206.

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1635-36-37.

None.

1638.

[Floyd, J., S.J.]: *The Church Conquerant over Humane Wit.*

. . . 4°, pp. 194.

('Advertisement to the Reader. This treatise . . . was . . . ready for the Print longe since, even in April of this yeere 1638, so that it might have been printed . . . in the last Trinity Tearme, but for the tempests and stormes of warre, which infested ultra-marine countries neere unto England, and were nowhere more boisterous than over that place where this Treatise should have been pressed into the light. For this thundering noise of Mars frighted workemen, and drove them away . . . and afterward brought sharpe and longe sickennesse both on the Printer and Authour. . . .')

1639.

[Floyd, J., S.J.]: *The Totall Summe.* . . . 4°, pp. 104.

Vitelleschi M., S.J.: *Epistola ad PP. & FF. Societatis Jesu.*
8°, pp. 32.

Ordo Baptizandi, etc., ex Rituali Romano . . . extractus.
Pro Anglia, Hibernia & Scotia. 12°, pp. 120.

Student of Divinity: *A Secure and Prudent Choice.* . . .
8°, pp. 50.

1640.

[Price, J., S.]: *Anti-Mortonus.* . . . 4°, pp. 768.

N. N. [i.e. Anderton, L., S.J.]: *Miscellania*, or, A Treatise
contayning Two Hundred Controversiall Animadversions. 8°, pp. 408.

I. W. P. [i.e. John Wilson, Priest]: *English Martyrologe.*
2 ed. 8°, pp. 294.

(Device IHS [1]. Author's original dedication redated 1st October, 1639, and slightly modified.)

1641.

Bellarmino, Card., R., S.J.: *Mourning of the Dove*. . . . Tr.
by A. B[att, O. S. B.]. 12°, pp. 547.
(Probably from the English College Press, but has a Boscard
IHS device.)

1642.

N. N. [i.e. Anderton, L., S.J. ?]: *The English Nunne*. 8°,
pp. 175.

GROUP II.—BOOKS PRINTED PROBABLY BY
FRANCIS BELLET, 1603-09.

1603.

N. D. [i.e. Persons, R., S.J.]: *Three Conversions of
England*. Vol. I, containing Parts I and II. 8°,
pp. 72 + 658.

1604.

N. D. [i.e. Persons, R., S.J.]: *Three Conversions*. . . .
Vols. II and III, containing Part III. 8°, pp. 530,
465.

N. D. [i.e. Persons, R., S.J.]: *Relation of the Triall* . . .
betweene the Bp. of Evreux and the L. Plessis
Mornay. 8°, pp. 237.

(Supplement to 'Three Conversions,' vol. ii.)

N. D. [i.e. Persons, R., S.J.]: *Review of Ten Publike Dis-
putations*. . . . 8°, pp. 370.

(Supplement to 'Three Conversions,' vol. iii.)

1606.

[Persons, R., S.J.]: *Answer to the Fifth Part of Reportes*
. . . by Syr Edward Cooke, Knight. . . . 4°, pp.
72 + 386.

X

R

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1607.

P[ersons], R. [S.J.]: *Treatise Tending to Mitigation towardses Catholicke Subiectes*. . . . 4°, pp. 556.

P[ersons], R., [S.J.]: *Christian Directory*. 8°, pp. 684.

[Persons, R., S.J.]: *Quaestiones Duae de Sacris alienis non adeundis*. 8°, pp. 144.

1609.

[Smith, R., D.D.]: *The Prudentiall Balance of Religion*. . . . Part I. 8°, pp. 598.

(Same initials and type as the 'Treatise of Mitigation.')

'Horatius Dolabella': *Pruritanus*. . . . 4°, pp. 44. 'Lu-
tettiae Britannorum, apud Isaacum Iacobi.'

(See p. 188.)

NOTE.—Of non-English books printed by Bellet at St. Omers, Dard, 'Bibliographie Historique de S. Omer,' 1887, besides the 'Epistres Dorees' of 1602 (*supra*, p. 181) mentions: (No. 350) a 'Collation Funebre.' 12°, 1605; (Nos. 397 and 398), Liturgical publications connected with the St. Omers Cathedral, 1606 and 1610.

P.S.—I take this opportunity to correct two slips in the former part of this paper. P. 182, l. 12, for *devotion* read *controversy*. P. 190, l. 9, for *Revolution* read *Restoration*.

C. A. NEWDIGATE, S.J.

CHAUCER AND THE 'ALMAGEST.'

IN his 'Studies in Chaucer,' ii, 396, Professor Lounsbury writes: 'All this makes somewhat perplexing the references to the same writer and work (Ptolemy's "Almagest") in the prologue to the tale of the "Wife of Bath." Of these there are two. In both instances a proverbial philosophy, very much in the style of Dionysius Cato, is expressed. The first of them reads as follows:

'Whoso that nil be war by other men,
By him shul othere men conceted be.
The same wonder wryteth Ptholomee;
Reade in his Almageste, and take it there.

(D. 180-3).

'Tyrwhitt, who took the trouble to search, was unable to read this sentiment in the "Almagest" or to find anything like it. Nor was he more successful with the second quotation, which the "Wife of Bath" purported to take from the same work. This is contained in the following lines:

'Of alle men yblessed moot he be
The wyse astrologien Dan Ptholome,
That seith this proverbe in his Almageste
Of alle men his wisdom is the hyste,
That rekketh never who hath the world in hande.

(D. 323-7).

'Where Tyrwhitt failed, others can feel safe in excusing themselves from seeking the proverbial pearls of this nature that may be lying concealed in the thirteen books which make up the "Almagest." But it no easy matter to suggest an adequate motive for their assignment to the work, unless Chaucer actually supposed that they were there. This is, itself, something hard to reconcile with the knowledge he displays of it elsewhere, or at any rate displays about it.'

Tyrwhitt may perhaps be excused for trying to verify Chaucer's quotations in a printed book, and a renaissance translation, instead of looking for the translation that Chaucer used, but neither Lounsbury nor Skeat had his excuse. The only translation of Ptolemy in existence in the fourteenth century was that of Gerard of Cremona, and the two quotations are found in the introductory note by the translator, which hardly any medieval reader would distinguish in quotation from the text itself. Apart from that the words are attributed to Ptolemy in the introduction among a number of other gnostic sentences.

The introduction of Gerard of Cremona seems to have been printed in the 1515 Venice edition of the Arabic-Latin version of the 'Almagest,' and was reprinted from it in 1810 in the *Museum der Alterthumswissenschaft* (II, 501). His authority was 'Quidam princeps, nomine Albuguafé in libro suo quem "Scientiarum Electionem et Verborum pulchritudinem" nominavit . . .,' that is, Abul Wafa al Mobashshir ibn Fatik's 'Selection of Sentences and Sayings' which was the principal source of Hunain ibn Ishak's Sayings of Philosophers and of the 'Bocados

del Oro' published by Knust in his 'Mittheilungen aus dem Eskurial,' 1879. But these sentences ought to have been recognised by the earliest students of Chaucer, since they are found in Walter Burley's 'De vita et moribus philosophorum,' which was printed in the fifteenth century.

As they appear in Chaucer, the sentences differ slightly from those in the *Almagest* and correspond with Burley. The first of them 'Qui per alios non corrigitur, alii per ipsum non corrigentur' in the manuscripts, is in Burley 'Qui per alios non corrigitur, per ipsum alii corrigentur.' The second 'Inter homines altior existit, qui non curat in cujus manu sit mundus' substitutes 'altos' for 'homines' in Burley.

The text of the sentences as given in a manuscript of the '*Almagest*' in the British Museum is as follows:

Haec sunt de disciplinis et sapientiis Ptholomei hujus:

- 1 Conveniens est intelligentiis pro deo verecundari, cum ea que ei sunt grata cogitat.
- 2 Intelligens est, qui semper linguam suam refrenat, nisi ad hoc, ut de deo loquatur. Insapientis est quis sui ipsius ignorat quantitatem.
- 3 Cum aliquis sibi placet, ad hoc deductus est, ut ira dei sit super ipsum.
- 4 In bono quod deus operatur, quasi bonitatem largi datoris attendere debes, et in malis adversis quasi purgationis et eterne remunerationis bonitatem.
- 5 Quanto plus fini appropinquas, bonum cum augmento operare.
- 6 Hominis disciplina sui intellectus socius est, et apud homines intercessor.

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- 7 Non fuit mortuus, qui scientiam vivificavit, nec fuit pauper, qui intellectui dominatus est.
- 8 Qui inter sapientes humilior est, sapientior existit, sicut locus profundior magis abundat aquis aliis lacunis.
- 9 Non disseras nisi cum eo qui veritatem concedit; nec respondeas nisi a te querenti consilium et cupide recipienti.
- 10 Tuum consilium non committas nisi qui (ipsum) celaverit.
- 11 Qui in mundo permanere voluerit, cor patiens adversitatibus preparet.
- 12 Parva domus est dolor minor.
- 13 Plus gaudeas, quod non dixisti errorem, quam quod bene dicendo non tacuisti.
- 14 Cum irasceris non extendas manum ad peccandum; et cum dimissio vindicte non fuerit debilitas, parce.
- 15 Ultime hominis promissiones cavi sunt.
- 16 Justorum corda secretorum sunt monumenta.
- 17 Qui per alios non corrigitur, alii per ipsum non corrigentur.
- 18 Manus intellectuum animarum tenet habenas.
- 19 Vulgi habenas regere melius est, quam multos habere milites.
- 20 Fiducia est socius consolans, quam licet non consequaris, eam tamen angariasti.
- 21 Securitas solitudinis dolorem removet, et pavor multitudinis consolationem aufert.
- 22 Inter homines altior existit qui non curat in cuius manu sit mundus.
- 23 Invidio videtur, quod ablatio boni alterius sit sibi bonum.
- 24 Homines lucrantur census, et census lucrantur homines.

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- 25 Qui scientiam suam ultra astutiam qui in ipso est
extendit, est sicut pastor debilis cum multis ovibus.
- 26 Qui in dignitate sua multum extollitur, in amissione
ejus multum deprimitur.
- 27 Qui male operando vult celari, satis discoopertus est.
- 28 Qui in mendacio confidit, tempestive deficit ei.
- 29 Meditatio veritatis existit clavis.
- 30 Intercessor est petentis ala.
- 31 Anima non egredietur a fiducia usque ad mortem.
- 32 Anima ignorans suo socio magis inimicatur.
- 33 Quidam rex invitavit Ptolemeum ad prandium; qui
rogans fore se excusatum, dixit: Regibus con-
tingit fere quod contingit considerantibus picturas,
que cum a longe videntur placent, propinque vero
non dulcescunt.

R. STEELE.

SOME RECENT FRENCH BOOKS.

LN 'Les Étapes du Mysticisme Passionnel — De Saint-Preux à Manfred' Ernest Seillière deals with a special side of the lives of certain of 'les écrivains romantiques.' He endeavours to show how in mingling religion with their 'moins régulières et licites amours' they were not obeying a 'tenteur aux visées antisociales,' but 'un Dieu tutélaire qui aurait pris sur lui toute la responsabilité de nos aspirations "naturelles."' It is a comfortable doctrine for the apologists of the ways of life of a Rousseau, a Chateaubriand, a Mme. de Staël, a Byron, but one that is likely to lead astray the critic who mingles an author's works with his indiscretions in private life. The critic and the student should aim at a thorough knowledge of the main road before venturing into the side streets.

On Byron, however, despite the details of his proven and unproven love affairs, reference to which was possibly required to support Seillière's conclusions, some interesting observations are made, especially where Byron's influence in France is discussed. His poetry becoming known in France in 1820, Byron played there the part that had been Chateaubriand's twenty years earlier. 'Il montra clairement qu'on pouvait être à la fois indiscutablement romantique et hardiment libéral, frondeur ou

même au besoin sacrilège.' After his death (1824) Byron became for about ten years 'l'inspirateur écouté de notre lyrisme français.' He made of French poets 'des désespérés ou des révoltés à son image.' In Lamartine's apostrophe to Byron in his life-time French enthusiasm for the poet seems to rise to its greatest height :

'Toi, dont le monde, encore ignore le vrai nom,
Esprit mystérieux, mortel, ange ou démon,
Qui que tu sois, Byron, bon ou fatal génie,
J'aime de tes concerts la sauvage harmonie !'

After 1835 the Byronic impulse in France died away, to be slightly revived, perhaps, in the earlier novels of George Sand. Lamartine became his rival rather than his disciple. Musset at first imitated him so servilely that he was dubbed 'Miss Byron,' but very soon found his own personality. In De Vigny's 'Eloa' and 'Moïse' are echoes of 'Manfred' or of 'Cain,' but he lived long enough to correct his youthful Byronism by stoicism born of experience. Such reflections open up a whole line of study in comparative literature, but it would be well as a corrective to Seillière's standpoint to read also the works of Maigron and Estève on Romanticism and Morals, and on Byron and French Byronism.

A curious story is told in Gustave Simon's 'Histoire d'une Collaboration. Alexandre Dumas et Auguste Magnet.' It is well known that Dumas had some ninety collaborators, and it would be a Herculean task to apportion the share of each. In the little volume before me, Simon endeavours

to show from unpublished documents and letters the part played by Magnet, especially in the greater novels like 'Les trois Mousquetaires.' He prints in parallel columns the printed text of the chapter of that work entitled 'L'exécution' as we know it and Magnet's manuscript of the same portion, and declares that such a comparative study—Magnet's manuscripts will later be placed in the Bibliothèque Nationale—leads to the revelation: 'Magnet a conçu et écrit "Les trois Mousquetaires."' But he continues: 'Oh! ayons l'indulgence, et la générosité de Magnet: n'enlevons pas à Dumas ce qui lui appartient.' Simon describes the method of collaboration. Magnet and Dumas used to lunch or dine together from time to time and talk over the novel in hand, but each worked alone 'dans sa cellule.' But the inevitable breach came. Magnet determined to show what he could do, and between 1852 and 1856 he wrote three novels by himself which filled up gaps between some of Dumas' most celebrated works. Magnet had a great success, and was emboldened to undertake more than one lawsuit against Dumas. Simon's object in writing this book is to restore Magnet to the place which is his due. I fear, however, that most of us will continue to think of the author of the 'Three Musketeers' and 'Monte-Cristo' as Alexandre Dumas.

A lively description of Lombardy in the time of Napoleon Bonaparte may be found in a volume by Jehan L'Ivray entitled 'La Lombardie au temps de Bonaparte' (Georges Crès). The method is formless and some of the chapters set forth a series of brief

notes rather than a reasoned narrative. The social side of the book is perhaps more interesting than the historical. The chapter on 'Les femmes de l'an IV' contains some curious information. We are told how these ladies introduced 'la mode de vapeurs, venue d'abord d'Angleterre.' This seems to have meant simulating illness several times a day, receiving your friends in bed and acting as if about to draw your last breath. But as the hour of the banquet or ball approached you would recover health and spirits and dance indefatigably all night. It was the cultivation of 'nerves' with a vengeance. The whole description of military society at Milan during this period makes good reading and serves to show that indiscretions in dress and manners and morals of the women moving in it are common to periods of war.

But scholars and authors also played a great rôle in the Milanese life of the time. First among them was Barnaba Oriani, the astronomer and director of the Brera Observatory. He visited London in 1786, where he made Herschel's acquaintance. Of writers there were the economist Gorani, who had witnessed in Paris all the phases of the French Revolution in which he saw only the emancipation of the people. Verri was the soul of the 'Caffè,' a philosophical and literary periodical which began to appear in June, 1764, and all students of Italian poetry know Parini's exquisite verses. There were also Alfieri, and Vincenzo Monti, the one hating France, the other subjugated by Napoleon's magnetic personality. Monti revived the study of Dante in Italy, was loved by Mme. de Staël who,

on her return from her first visit to Italy, wrote to Monti: 'My daughter yesterday told a high dignitary that I only found three things in Italy: Vesuvius, St. Peter's and you.' Then there was Ugo Foscolo, the poet, Canova, the sculptor, and Appiani, the painter all of whom owed much to Napoleon. Indeed, it must be conceded that through him 'la Lombardie s'ouvrit pour la première fois aux idées nouvelles, au progrès, à la liberté.' The majority of the conquerors knew how to make themselves beloved, because they brought to the people of Lombardy 'accablé sous les poids d'une main despotique, et soumis au plus humiliant esclavage, les premiers germes d'indépendance.'

'Sur le Trimard' (George Crès), a little collection of war poems by Charles Poiraton, contains some striking verses. He draws his pictures in few lines and produces his effects by reticence and conciseness. Yet his verses sing and we both hear sounds and see sights. Let us take for instance this really graphic description of a day in the trenches:

' Un copain qui sort d'une sape
Et s'étire, . . . un ratier qui jappe, . . .
Le quart de jus chaud qui retape, . . .
L'Aube . . .
La manille au fond des abris, . . .
Bruit de gamelles, de fusils, . . .
La lettre qu'on lit, qu'on écrit, . . .
Midi . . .
Les lignes meurent dans l'brouillard, . . .
Des pas sourds,—la corvée d'pinard—
Une fusée monte, . . . un coup part, . . .
Le soir—'

And here again is a night piece :

' La lune blanche
Et calme sur les toits d'argent . . .
Une heure sonne, . . . des auvents
Se ferment, et des branches
Ploient . . .
Un chien aboie
Longuement. . . .

Là-bas, assourdis,
Comme un pot sur le feu bouillonne,
Les mitrailleuses, les fusils
Chantonnent . . .
Le canon tonne, . . . tonne, . . . tonne.'

Some of the poems are not easy for an Englishman to understand in consequence of a liberal use of 'poilu' slang, but for all that the little volume is good reading, and it is to be hoped that the poet will continue to exercise his very considerable gift.

A complete edition of the dramas of François de Curel is now being issued by Georges Crès. The text of each play has been 'remanié' by the author, who writes also what he calls 'l'historique' of each piece. To me this forms the most interesting part of the collection. Somehow, to-day, face to face with so many great problems in actual life, the problem play, however artistically contrived, has lost its savour. In the nineties the problems set forth in our plays and novels raised endless discussions, but the injured wife of 'L'Invitée,' or the doctor who in 'La Nouvelle Idole' tries experiments for the furthering of curative medicine on

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patients who, suffering from incurable disease ought to die, but who sometimes get better of their illness and die of the experiments, or the psychology of the savage in 'La fille sauvage,' move us but little. It should be said that these dramas are guiltless of action, and rely for their interest on the force of the discussions. Curel recognizes this, for he states that while work intended for the stage cannot claim 'l'auguste sérénité et la transparente profondeur des dialogues de Platon et de Renan,' it should possess qualities not sought by the great metaphysical geniuses. 'J'espère donc,' Curel continues, 'que, sans différer notablement du dialogue philosophique, mon œuvre est cependant plus imprégnée de réalité, plus secouée des passions, et qu'elle est en état d'affronter la scène.'

A third volume of Octave Mirbeau's unpublished works has appeared, entitled 'Chez l'illustre écrivain.' The larger and by far the best part of the book is filled by 'Les Mémoires de mon ami.' It is more or less the autobiography of 'un de ces braves gens dont il n'y a pas grand' chose à dire, sinon que ce sont des braves gens!' It is an admirable piece of work, written with all Mirbeau's force and grim irony. The scene in the Paris tenement house, where the hero discovers the body of a murdered woman, horrible though the details are, is extraordinarily vivid. His relations with his wife are depicted with rare skill, and the proceedings in the court of justice concerning the murder of the woman, of which the hero is wrongfully accused, are well set forth and undoubtedly faithfully drawn. Told throughout in the first

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person we enter into the feelings of the man, and despite his faults of character and his shiftlessness, we give him all our sympathy.

* * * *

The following recently published books deserve attention :

Le Maréchal Foch. Par Commandant A. Grasset. (Berger-Levrault.)

An excellent short account of the career of the great soldier both before and during the Great War.

1914-1918. Deutschland im Weltkriege. Eine Sammlung von deutschen Zeugnissen. Edited by Gaston Varenne. (Vuibert.)

A collection of passages (printed in the original German) testifying out of their own mouths to the iniquities of the Germans during the War. A facsimile is included of one of the 'Eiserne Blätter' spread among the German people during the war in order to keep up their spirits.

Polonais et Russes. Visions du passé—perspectives d'avenir. Par K. Waliszewski.

An attempt to show the necessity that Poles and Russians have to acquire a better knowledge of each other.

ELIZABETH LEE.

REVIEW.

Spare Your Good (London, T. Marshe, ? ab. 1555).
 Reprinted from the only known copy with an Introduction by E. Gordon Duff. Cambridge, Printed at the University Press, 1919.

THE interest of this little tract of twenty-one pages is twofold. Primarily, it is remarkable as a monument of Anglo-American typography, the type employed for printing it being the 'Centaur' Roman fount of Mr. Bruce Rogers, the master-craftsman of the Riverside Press, while the Cambridge University Press has had the assistance of Mr. Rogers himself in the production of the book. For the results of this happy collaboration praise can scarcely be too high. The exquisite beauty of the type is equally apparent in the verse of the text and in the prose of Mr. Gordon Duff's introduction, where it shows a little more white between the lines to balance the uniformly broader page. The three-line ornamental capitals are in admirable harmony with the letterpress, and the press-work is quite first-rate in every respect. Two facsimiles from the original edition add to the completeness of the volume.

On the antiquarian side it appears from Mr. Duff's introduction that the metrical exhortation to thrift entitled 'Spare Your Good' was first printed by Wynkyn de Worde, only fragments of this edition being known, while that from which the reprint under review has been made survives in

but two complete copies of four leaves, which 'are in every respect identical except for the colophon which in one copy runs "Imprinted at London in Fletestrete next to Saint Donstones Church by Thomas Marshe" and in the other "Imprinted . . . in Poules church yarde by Anthony Kytson."' Kytson 'was a member of the Drapers' Company who occasionally had books printed for him,' Marshe being evidently the actual printer; a Sarum Psalter was issued jointly between the two in just the same way in 1555. The original spelling has been preserved, with the correction of one or two obvious misprints; to the latter should apparently be added 'of' for 'yf' in the fifth line of the last stanza but three. The spelling of the first word of the prologue as 'EUen' (initial E ornamental) rather than 'EVEN' is also surely rather an anomaly.

In spite of so much that is excellent and interesting, however, it must be added, even if the criticism seem ungracious, that it is not easy to be sure whether the reprint in its present form really justifies its existence. For the fact undoubtedly is that considered as a piece of composition 'Spare Your Good' is the saddest stuff, deserving of a dress no whit more handsome than the commonplace black letter of Marshe's original. Yet here it reappears arrayed in all the glory of a Roman type which may well be called classic in its refinement and has had lavished upon it such presswork as is never found outside an *édition-de-luxe*. It must remain an open question whether the cause of fine printing does not stand to lose rather than gain on the transaction as a whole.

V. SCHOLDERER.

NOTICE TO SUBSCRIBERS.

THE next number of *The Library* will be published on 1st June, 1920, by the Clarendon Press on behalf of the Bibliographical Society. With this number will begin the Fourth Series of *The Library* and the Second Series of the *Transactions* of the Bibliographical Society.

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